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HAS BEGUN

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NO FUNDING FOR
ARTS

\$\$\$\$\$\$\$\$\$\$

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GUMBO

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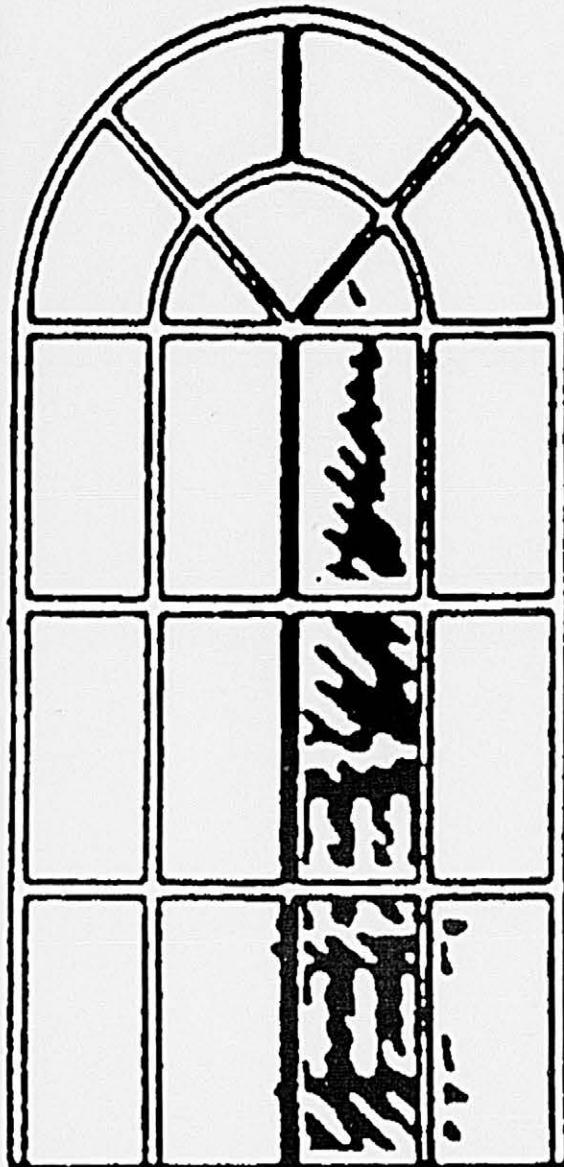
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Keeping up with the Jetsons

Exhibition highlights Modern design from 1935-65

Gallery

Design 1935-1965: What Modern Was
Musée des Beaux-Arts de Montréal

BY CARLTON M.
EVANS

Hanna-Barbera's *Jetsons* were, for an entire generation (and then some), the definitive vision of the future.

For me they were that ideal middle-class family, set in a future that everyone looked forward to - a uniquely American future where physical labour would no longer be a necessary part of life.

The future, that is, of the 40s and 50s, the one my grandparents believed in.

Judging from the new exhibition at the Musée des Beaux-Arts de Montréal, *Design 1935-1965: What Modern Was*, our grandparents established themselves in a world obsessed with visions of a Jetson-esque future.

The exhibition is organized by the Montréal Museum of Decorative Arts and comes from the renowned Stewart Collection, considered one of the most comprehensive in terms of mid-20th century design. It is com-

posed of nearly 250 works and has traveled as far as Toledo, Spain, before ending its tour in Montréal.

To the credit of its organizers, the exhibition is arranged according to general styles rather than along a strict chronology, which makes the varying trends of Modern design more readily recognizable.

The show begins with a section titled "The Modernist Canon," that situates the roots of Modernism within the German Bauhaus: utility, simplicity of form, elimination of applied ornament, and emphasis on cost efficiency and industrial production. The exhibit then moves on to discuss the various influences that affected the purity of these initial concepts of Modernism.

For example, the exhibit at one point features "Streamlined Modernism," a visually dynamic style that emerged from the practice of transportation designers who curved and tapered their creations as a means of cutting wind resistance. Streamlining found its way from cars and boats to clocks, tea sets, and other

household amenities.

Influences on Modern designers did not emanate solely from the world of design. Painting, especially Salvador Dalí's surrealist style, as well as the American abstract expressionists, deeply affected the thinking of modern designers, often stretching the very definition of Modernism. The results ranged from

wild to outlandish. Sitting, for example, in Danish designer Gunnar Anderson's urethane foam armchair is like climbing into a quivering mass of chocolate pudding (Jane get me off this crazy thing, indeed).

In a final section, appropriately titled "Beyond Modernism," the exhibit features those designers of the 60s that pre-



Lino Sabattini's coffee and tea service "Côme"

cipitated what is now understood as "postmodernism." They discovered the new aesthetic possibilities of plastic, and realized their future vision through broken silhouette and geometrical form. Here we discover television consoles and spherical chairs shaped like strange space helmets.

But, as weird as it is, none of it seems too unfamiliar. Modernism is, after all, the style our grandparents looked to in decorating their homes, the style that our parents grew up with. It was tailor-made for the burgeoning middle-class of postwar America. Obsessed with being up-to-date, Modernism openly embraces the possibilities of the assembly line and of mass production.

The Jetsons epitomize the new "nuclear" family, surrounded by all the modern conveniences that a postwar economy afforded them. They are the 50s family transplanted into the year 2500. And Modern design, in all its trends, reflects a consumer society that constantly aspired to live like the Jetsons: conspicuously ahead of its time.

Design 1935-1965: What Modern Was runs at the Montréal Museum of Fine Arts, open Tuesday-Sunday, until January 9, 1994. Admission is \$4.75 for students, free on Wednesday evenings from 5:30-9 p.m.

Gore, and more... Festival flounders but keeps afloat

BY LIAM NICKERSON

The second annual International Fantastic Film Festival (Oct. 1 - 13) was slightly less than fantastic but still managed to pack something of a punch. Coordinator Sylvain Krief kept his Festival afloat by paring down the number of features screened. Though the films numbered just over half that of last year, the choices were eclectic and some were a down right good call.

Last year's Festival was plagued by monetary problems and there was some doubt as to whether the Festival would find a venue in its second year. The single screen Quartier Latin provided a more intimate, if grungier atmosphere than last year's multi-plex Centre Eaton.

Sam Raimi was not in attendance, but numerous scary gnomes were. Stuart Gordon the director of the horror masterpieces *Re-Animator* and *From Beyond* was on hand to promote his film *Fortress* which stars Christopher Lambert. Brian Yunza the producer of Gordon's landmark films made an appearance at the opening gala for his film *Return of the Living Dead III*,



Accion Mutante: Spain, 1992

which appeared to be well received. Also along for the ride was the king of Euro-horror Dario Argento, who counts the now classic *Suspiria* among his many accomplishments. Argento, though not in competition, was greeted with the enthusiasm due an elder statesperson.

One major problem with the supposed bilingual Festival was a lack of screenings in both English and French. Most notable were John Woo's *Hard Boiled* and *Fortress* which were screened only in French, while a number of the competition films (among them the sub-titled version of *Accion Mutante*) only in English.

Accion Mutante, directed by the relatively unknown Alex de la Iglesia, was the surprise hit of

the festival. Having hopped from one European festival to another, the quirky Spanish film was a pleasant surprise for the Montréal audience. It takes place in Madrid, year 2092, and deals with a band of inter-stellar terrorists who kidnap a "Fast Food Princess". Go figure...

James Glickenhaus popped by for the closing gala to promote the world premiere of his pseudo-psychological drama *The Slaughter of the Innocents*, which deals with a father/son relationship as they solve a series of murders together. The film itself was mildly interesting. The villain, in all his cultish glory, cut an imposing figure.

The hero's son, however, did not. He was horribly miscast,

and I assume that he's related to the director (they share the same surname). Every scene in which the child appears is either dull or resembles a sub-par version of a sadistic *Home Alone*. The audience reacted to the film with nothing more than mild amusement. *The Slaughter of the Innocents* was ultimately saved by high production values and the better-than-average performances by the villain and by Scott Glenn (from *Silence of the Lambs*), who played the hero.

My personal favourite was Don O'Bannon's (*Alien* screenwriter) *The Resurrected*. Fangoria magazine named it best Independent/Direct to Video film of the year, and rightly so. The film tends to drag at the beginning but ranks among the most intelligent horror movies in recent memory. Based on H.P. Lovecraft's *The Strange Case of Charles Dexter Ward*, *The Resurrected* updates the book into an appropriately modern film. The low budget special effects, though used sparingly, are fantastic. If this film is anything to go by, O'Bannon's is definitely a director to watch out for.

One of the most hyped films of the Festival was Hideki Takayama's supposed master-

piece of "Japanimation", *Urotsukidoji: Legend of the Overfiend*. Screened in New York, it has received rave reviews for testing the boundaries of animation. As a fan of animated film, I was expecting an erotic version of an *Akira* or *My Neighbour Totoro* (two of the most famous "Japanimation" films of all time).

Instead I was disgusted by the blatantly misogynist tone of the film - there is not a single female in it who is not repeatedly raped or beaten by one of the male protagonists, all of whom mutate into different prehensile phalluses. The audience began to laugh due to the grotesque predictability of the film. I left the film feeling like I had just eaten cold rat shit.

The Festival managed to produce a quality offering for the fantastic film aficionado, but the pomp and glitter of the previous Festival was sorely missed.

Most of the films mentioned are available on video already, or soon will be. *The Slaughter of the Innocents* has yet to be released, and *Urotsukidoji: Legend of the Overfiend* can be seen at the Cinéma de Paris between Nov. 5 and 11.

COMMENT

No matter who you vote for

Quick question: When's the last time a national election solved anyone's problems?

Another: When's the last time a federal government solved anyone's problems?

Meanwhile, my dad's doing full-time volunteer work for the NDP in a riding he openly admits they can't win. Next Monday, what will he have to show for it? A Liberal MP and a clear conscience.

There's lots of Canadians like him, channeling their energy and creativity into bureaucratic electoral 'activism'. But once the election's gone it'll all have been for nothing.

In spring, marginal parties complained when the cost of running for parliament was hiked to \$500 for candidates who don't get 15 per cent of the vote. But they're going ahead anyway, raising the money with a hopeless faith in an electoral system they know is owned by the same people who control the major parties.

Instead of using their money to work for genuine social change, they're throwing it away to support the spectacle of public involvement, which is really just the biggest multiple choice quiz in Canada, with no "none of the above" options.

This points to a tremendous lack of social imagination in this country. People by and large don't look beyond the choices offered on the ballot, the solutions to social problems in turn being handed over to party hacks who've had their imagination dulled by years of bureaucracy.

No wonder people are bored. No one's talking about real life.

But by blaming this on "apathy" (as if people no longer care about their lives and futures), elites make the problem seem smaller than it really is (because the apathetic don't vote, while the bored often do) and evade their responsibility for creating and perpetuating an alienating political culture.

Boredom is an appropriate, even political, response to a culture of bureaucrats and professionals, talking to each other in the arcane language of statistics, committees and House Rules.

But it's not enough. It's too diffuse, too unfocused. It doesn't know its enemies, and so lends itself too easily to naive idealism and so-called protest votes (though how you can protest against the Tories by voting for ex-Tories beats me).

People have to realize that politics and governments are boring precisely because they are not about solving problems. Governments exist to perpetuate themselves, and the unjust relations of power they are built on.

We have to learn to work around government and create autonomous strategies, which don't fall into alienating bureaucracy and which aren't subject to co-option by the wealthy.

A new style of organization is necessary, based in creativity, chaos and spontaneous human community. But oddly enough, that's not on the ballot.

Vote if you want, but don't waste your energy.

Because it's still true: No matter who you vote for, the government always gets in.

Dan Robins

LETTERS

Reactionary radicalism

To the Daily:

The "Comment" by Melanie Newton in Thursday, October 14's *Daily* seemed to be a perfect example of reactionary radicalism and poorly thought out journalism. While I agree that the World Bank causes more problems than it is worth and should be dismantled, it is not right to jump at the World Bank's throat.

I am in civil engineering, yes, that means I will design buildings for a living. It is poor design and poor construction that makes buildings collapse. In the 13 years that my father has worked as an engineer for the World Bank, I

have not once seen him pull out his drafting board and design a project. The World Bank does not design, they lend money (hence the term bank).

Their job is to evaluate projects for feasibility and usefulness. Where the World Bank goes wrong is in that they don't do enough environmental studies, and do not oversee projects through design and construction. In other words their restrictions on how the money is spent are not strict enough. The projects fail because of mismanagement on everybody's side: the World Bank and the borrowing nation.

Lastly, the conspiracy theory is typically radical and emotional. The "west"

(the World Bank included) are imperial dogs trying to choke the non-western world. However, I don't think it is quite as conscious as the article insinuates. The anger and emotion in the call for revolution is moving and commendable. Oppression, strife and emotion caused the people's revolution in Russia, but I might also point out the same situation led to the rise of Nazism in Germany.

The best way for us to destroy the capitalist scum that infiltrate our world is through rational thought and clear minded problem solving, not reactionary emotion.

Matt Paterson
U2 Civil Engineering

...LETTERS

Hear Abe

Dear Sir [sic],

In the hurly-burly of today's political world where confusion reigns and sense and nonsense are interchangeable, it is time to introduce a new term. I propose we coin the word deMOCKratic to cover our political process.

It describes a political process where none or some grossly inadequate percentage of eligible voters vote, as most have lost faith in the system. Even if they vote in significant numbers, their wishes are ignored as is evidenced by Bob Rae, Brian Mulroney and other

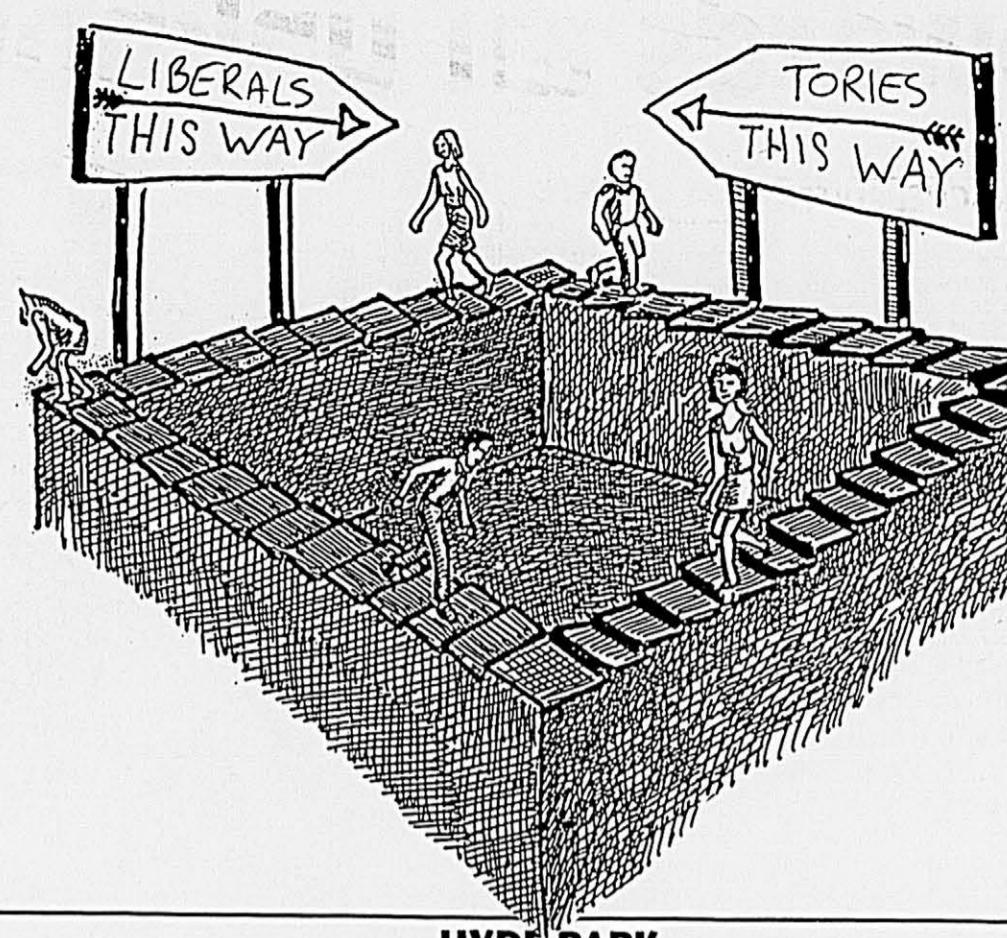
elected representatives.

The term 'democratic' has validity at the grass roots even in such places as village councils, small societies and cooperatives.

The term demockratic would apply to such societies as South Africa, Saudi Arabia, Kuwait, Nigeria and others too numerous to mention.

The term democracy would apply, where in the words of Abraham Lincoln, we have "government of the people, by the people, for the people."

G. Ropchan
Etobicoke, Ontario



HYDE PARK

Send in the Water Cannons!

An opinion by Michael Kluk and Elizabeth Elmwood

When you can't tell the difference between the panhandlers on Ste. Catherine Street and the students on the Arts Building steps, you know things here at McGill are bad. Thankfully, though, they can't get much worse (unless the Dans la Rue van sets up shop on campus). Canada's most prestigious university is certainly not its most tastefully dressed. A cursory glance at the denizens of the aforementioned steps makes this assertion painfully obvious; the Arts steps and the poor James McGill's tomb are infested with putrid coffeehouse rebels whose aggressive new look could be augmented either by track marks or a wrapper of old newspapers.

Except for the local homeless mission, the Arts steps are the only place we know of in Montréal where

it's the norm to wear three plaid shirts (one tied around the waist), old seldom-washed, worn-out jeans (minimum five sizes too big) and a pair of three inch high platform tennis shoes or Birkenstocks (weather permitting, of course). Scraggly flavour-saver goatees and greasy dread-locked hair (partly obscured by a generic ethnic cap) are also vital to the look. A freshly pierced nose and a door key around the neck round out the sartorial abortion.

We write this at the risk of being branded "lookists" and perhaps justifiably so. Anyone who claims not to be influenced by appearances is a liar; people will dress the way they want to be perceived, and if you think that the so-called underground doesn't have its own uni-

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MCGILL DAILY CULTURE

Towards an unknown destiny...

BY RACHEL PULFER

A voyage of the psyche into a realm of pure imagination — this is the essence of surrealism. One sees with the internal eye, focusing upon a reality that transcends the everyday. Marie Nicole Boivin, following in the tradition of Miro and Dali, has attempted to extend to a visual format the inner world of the psychological and the subconscious. A language of symbols and a swirl of colours coalesce into an exploration of this undefined reality — on the back of a feather.

Why a feather? Boivin defines her feather as a vehicle; it is light, directionless and yet can move unrestrictedly with the elements themselves. A feather drifts across the spectrum of geographic diversity — and for Boivin, across the planes of the subconscious, "taking her psyche where it wants to go."

The exhibition begins with a large canvas — a brown door painted in "the tradition of daily reality" opens onto a world of colour and movement. The blue of sky changes to that of water, which in turn diffuses to the calming green of "le jardin". The

focus is on freedom, light and the vernal qualities of unattainable realms of tranquillity, briefly glimpsed through the unobtrusive passing existence of a small feather. The wind and the waves also undergo reinterpretation, becoming the Wind of Freedom or Change, and the Wave of Thought.

Boivin works on a large scale, using intensity of colour, sinuous, swirling motion and a spattering technique in an attempt to recreate this world over which she has only partial control.

Interspersed with the larger canvases of 'realm' are smaller, gesture-like pieces, focusing on the symbol of the feather itself. Influenced by Jung, and oriental and latino philosophy, Boivin seems to be searching for a method of finding inner peace through visual articulation, using a language of symbols to better express her unconscious thoughts.

Focusing the eye on the internal world can fulfill two purposes — it can visually analyse the processes of the subconscious, and it can express a desire to escape from the conflict, nonsense and sheer restrictive qualities of modern life. Both have



much to do with the artist's desire to overcome barriers of communication and to project the mind into a tangible format. A surrealist of the Dali or de Chirico school would root this in intensified isolation of the individual, as a result of the highly technologized and complex modern world.

However, surrealism has been charged with a loss of legitimacy

restricted, thereby hampering the artist in her attempt to give free rein to her inner world. The adherence to a consistent two-dimensional format and medium (acrylic on canvas) could serve to augment this argument.

The ideas are there, meticulously developed and of merit. However, Boivin's intellectual preoccupation with the symbol of the feather has, I think, restricted the range of her power of internal exploration and the resultant aesthetic quality of her work.

Nonetheless, continued experimentation, a well-developed use of colour, a desire to fully express thoughts and a growing sense of self confidence may all result in the creation of a new mode of expression for Canadian art of the 1990s.

Marie Nicole Boivin's exhibition "Au Dos de la Plume" can be viewed at Café Granos, second floor 4010 Ste. Catherine Ouest, Westmount, until 6 November 1993. Call 768-5452 or 939-2738 for more information. The artist will be present on October 30th from 2-4 p.m. for a more comprehensive explanation of her work.

Groovin' the oblate spheroid

The Orb touch down in Montréal

concerts

The Orb
Friday, October 20
Metropolis

BY JAMES FORBES

Tomorrow night, Montréal will experience the Orb, Britain's premiere ambient musical act. What they offer, says Alex Patterson, one of Orb's two members, is escape.

Escape from what?

"From society, it was so constrictive in the '50s, open in the '60s and '70s, closed up in the '80s and now, we are going beyond that," Patterson replies.

Meanwhile the other Orb member, who doesn't talk to the press and thinks Patterson is an idiot for doing so, has gone shopping.

This is all in all a normal day for two individuals whose pastimes include recording pachyderm flatulence, faxing the US Air Force about the aliens it keeps hidden away, and becoming 'geographically versatile' in order to smoke marijuana.

According to Patterson, it (geography) has to do with the origins of the word and its antiquity.

"Geog", he says, without quaver, "is one of the oldest

words in the English dictionary."

Politics and reefer aside, the Orb produces some of the strongest and most critically acclaimed music of the ambient persuasion. In addition to their efforts, which include two major albums and the longest single in the world called the Blue Room (which is, incidentally, where the Air Force keeps the aliens), they are well respected as remix artists.

Their Montréal stop is only one of five on this North American tour, and seeing as the last two were cancelled, it provides our town with a once in a lifetime opportunity to witness one of the most spectacular shows around.

Although considerably scaled down from their European shows, Orb still promises to pack an intense aural and visual punch. "We obviously can't afford the type of massive production we do in Europe because of distance, and also because we can't find an island to do it on," explained Patterson, referring to their Copenhagen show that was performed in an island fortress.

Critics of the genre invariably

So why go see the Orb? "Because it is something completely different, kind of like the Sex Pistols were in the 70's, in that we are visually something to be seen. This kind of thing relates to an attitude. If people want to show up and dance, escape, why shouldn't they?" he asks.

So surrounded by smoke and strange sounds, and under the stifling cultural atmosphere of the 90's, the Orb bring us the one thing they do best: one hell of a trip, and not at all an "embarrassing" one (in reference

to the Stones' last tour).

"We're going beyond that [atmosphere]... it's now almost legal to smoke pot... we just want to make music... and do we really have to justify being alcoholics?" says Patterson.

The Bus Company brings you Eclipse, featuring the Orb, Friday Oct. 22 at Metropolis. Tickets can be obtained at Juan and Juanita, Bunker, InBeat, and Dutchy's for \$16, or at the door. Hint, get them quick, like yesterday. Also, later that night... De Orbit.

Not a Power Trip

by Jane Tremblay



The journey has begun

BY PAT HAREWOOD

"This will embrace people. This is not a show about stereotypes" says Peter Cureton, playwright and director of *Passages*. The Passage co-operative is a newly formed theatre group which has come together specifically to produce this show.

The play focuses on four women as they individually come to terms with Ben, (who is their friend, brother and son), and his struggle with AIDS. As Ben's disease progresses, these women must come to terms with his reality which is interwoven into their own. In the end, they must deal with his memory after he has died. Central to the play are the themes of loss and survival and the inner complexities of grieving for a loved one who is dying.

What is particularly unique about this production is that it is written and directed by a person with AIDS. The characters are actually loosely modelled on people in Peter Cureton's own life. Although, Cureton insists that the play is a statement and not about him, to a large extent, the play echoes his own individual reality.

For Cureton, the realization of the production is a dream come true. Cureton managed to complete the script in May at which point his health suffered major setbacks. He doubted that he would survive long enough to see the play in action. When he

recovered in July, due to time constraints and the precarious state of his health, he decided to form his own non-profit theatre company mandate.

Since then it's been smooth sailing. Many of the people involved in the co-operative are close friends of Peter, who have worked with him before.

They became involved in the production because they wanted to support Peter. Others came as actors, interested in the topic. Although this is the first play that Peter Cureton has written and directed and the subject matter is so immediate, there have been very few problems.

Cureton has kept everyone informed about the state of his health. Rehearsal times have been scheduled around his medical appointments in Ottawa, where he receives most of his treatment. Thus, the members of the co-operative, much like the women in the play are personally connected to Peter Cureton's life. As Cureton says

"I guess I bring a certain perspective that is very real. Sometimes you can get caught up with doing a play as a play and you forget where the base of the reality is... and I think for them to look out from the set at me once in a while, they are confronted by the fact, I mean I look sick. It's obvious, so they can't escape that."

Nonetheless, Cureton is quick to emphasize how the play could not have happened without the



Passages Co-operative Theatre Group

dedication and equal participation of each member in the co-operative. The co-operative has managed to get enough financial assistance and donations and the play has been put together and polished in a matter of two and a half months, a feat not easily accomplished.

According to Cureton, "The goal (of the production) is awareness". Too often, A.I.D.S education has targeted a specific group namely, gay white males and I.V. drug users. This has resulted in the alienation of significant others, who are involved with the disease. As Cureton says,

"I also feel the disease is about mothers, sisters and friends and that we are all touched by death sometime and when that happens, you can't go back."

Cureton chooses to focus on women as he admits that there has been a lack of roles for women in the theatre (and his two best friends are women.) The women in the play are portrayed as strong women with minds of their own, not "invisible-halves", who need a man to think for them.

All together, the play has given Peter Cureton a chance to work again and provided an opportunity for people to learn

more about the people who are directly affected by the disease. As Cureton so fittingly concludes

"I don't end the show with an answer. There is no set answer. What I hope is to end the show with enough questions that people will take it with them and ask those questions to each other."

The play runs until November 6 at Centre Interculturel Strathearn, 3680 Jeanne Mance. Tickets are \$12 for adults and \$8 for students. For more information call 848-6202

Give that dog a bone

Montréal artists scrounge for funds

BY JACQUELINE REIS

Picture your every day artist-type: clad in black, disdainful of popular artists, slightly emaciated. Now ask any Montréal artist why this description is becoming more common. "Well," they might say, "I didn't get any grants this year. I haven't seen the inside of a clothing store in a while and McDonald's is starting to look pretty expensive."

Montréal visual artists, dancers, and musicians do not have it easy. Although some government and privately sponsored grants are available, an attorney and hours of work are often required to figure out which ones to apply for and how to fill out the applications.

Sonia Biddle of Pema Productions, a local music and theatre company that has been producing performances in Montréal for ten years, says "You have to be administrative. It takes longer than you'd believe to fill out grant applications."

People apply most often to the Canada Arts Council and to



the Québec Ministère des Affaires Culturelles. But time and time again, their money is given to artists who have already established themselves.

Biddle has applied for provincial, federal, and multicultural grants. When asked about funding for the arts in Montréal, her first response was "I wish there were some."

Pema Productions recently staged the Festival of Harmony, which focused on multiculturalism. In order to pay for the massive project, Pema solicited \$150,000 from private sources and applied for funding from the City of Montréal, the

Ministry of Multiculturalism, and the Northern American Indian Affairs office.

According to Biddle, Pema was explicitly promised \$15,000 from the City of Montréal. Gerry Weiner from the Ministry of Multiculturalism offered an additional \$20,000.

However, when Pema decided to hold the Festival indoors instead of at Place Berri as originally intended, the city failed to produce any money. The Ministry of Multiculturalism quickly followed suit and came through with only \$4,000. The only completely faithful sponsor was the

Northern American Indian Affairs office, which donated the \$5,000 it had promised.

A few artists and galleries have, however, managed to plow through the red tape and actually receive some funding.

André Martin of Dazlbau explained that his gallery is partially funded by the Conseil des Arts de la Communauté Urbaine de Montréal and the Ministère des Affaires Culturelles. The gallery supplements this financial aid with fundraising and through their membership, which unfortunately is decreasing.

According to Martin, most galleries in Montréal are subsidized by at least one level of government, whether it be federal, provincial, or municipal. "The longer the gallery has been established, the more sources of funding it generally has," says Martin. Basically, you must have money in order to get money.

Meriam Ginestier of Studio 303 has found it hard to get a base of money. Studio 303 is an umbrella organization that hosts troupes of dancers. They have

not received funding except in the form of welfare grants, which allow them to hire people on welfare free of charge, and Guest Teacher grants from The Canada Council. These grants, which paid all expenses for a visiting artist to come and teach, has just been cut.

What's a young artist to do? Geneviève Heistek of CKUT pointed out that there are some grants for young people. The Canada Council's Exploration grant, for example, is awarded to young artists and artists experimenting in a medium which is new to them.

The most important qualification for receiving funding appears to be perseverance. "Even artists don't know where to apply," Heistek comments. A lot of persistence and several trips to the local library may be the best path for money-seekers.

Still, Biddle's words shouldn't be taken lightly: "Montréal is going to the dogs for funding. If you're an artist and you're trying to get money, forget it."

Songs to heal

Thandi Klassen on South Africa

BY DAVID AUSTIN

Thandi Klassen is truly a remarkable person. This singer and activist has spent her life struggling against South Africa's apartheid system, while thrilling fans with her magnificent voice, a voice that speaks to the hearts and minds of all those that seek justice.

She has paid more than her share of the price of freedom in South Africa. Not only has she lost many family members and friends to violence, but she herself has been the victim of brutal attacks.

In 1973, Thandi was doused with petrol and set on fire, severely burning her face. But this did not perturb her from her singing career — she simply resumed where she had left off.

Last year she was the victim of another brutal attack in which her arm was broken and her back damaged. Yet she is still as strong as ever and at 60 shows no sign of wavering.

The Daily interviewed Thandi at the home of her daughter, Lorraine Klassen, also an accomplished singer.

Daily: What was it like growing up in Sophiatown in the 1930's and 40's?

Thandi: It was great in those days because Sophiatown was involved with a lot of people and a lot of nations. You could find Chinese there, you could find Indians, you could find Africans... everybody was just together in Sophiatown.

In those days we used to have gangs like the Americans did, our guys impersonated the Americans at that time. Every Saturday they would play some jazz records wearing slick clothes and we the girls would wear bobby socks as we going to meet up our boyfriends or going to play basketball.

We had all the facilities in spite of the apartheid. It was still there because it has always been there, but people didn't kill people as they are today.

What type of music did you listen to in those days?

At that time some were singing jazz and some were singing African music. We are very proud of our culture and everybody would like to sing and dance and do things about their culture. But we were on the jazz side because we were impersonating the Americans.

Now we have found out our culture and we feel good. I love to express myself to people through my own culture.

You sing blues which is not indigenous to South Africa, although it has evolved on its own there. When did you get involved in singing?

In the 1960's I had my own group called the Quad Sisters which sang African songs — something new to our people at the time. We were challenging all the male groups. We decided to stay away from the American scene and we were well accepted by the people at that time, if you know what I am saying.

How were female singers perceived by males at that time?

Male singers at that time dominated the scene. As the Quad sisters, we were challenging men and we did the best.

There is so much talent in South Africa. It is not like before when white people couldn't play for us and if we sang for white people, we would have to go right through the kitchen with a beautiful dress, sing our hearts out on that stage, then after singing go back to the kitchen [without] talking to white people.

Some of them were very nice, wanting to talk to us [but] were not allowed to as the police were there. The police would stop them



Thandi Klassen

from coming to talk to us. When you look at this beautiful black skin that's so shiny and so pretty... what has it done?

You and Nelson Mandela are close friends. How long have you known him?

Mandela is a friend of everybody. I am his best friend and his best jazz singer. Mr. Mandela, aside from his politics, is a man who likes to listen to jazz.

The other day when you spoke to members of the Black Students' Network you sang one of Bob Marley's songs... Are you surprised that some of his records were not banned?

He was a great guy. Bob Marley should not have died. He had all the messages with songs like *Woman No Cry*, as if he knew he was going.

It is as if he is still alive when you listen to him. He is still alive because his music is still there with us. When we heard in the papers that Bob Marley died, there was a prayer for him in South Africa.

One or two of his songs were banned at one time because, you know, the truth hurts. He was hitting them on the head. Some of his songs were banned but not now, because Mandela has put everything on the table so the children [can] understand the truth.

And I only say to these young people as you listen to me today, make use of your education. Abuse it. We never had these opportunities you had. I don't have a dollar to give you. If you have an education you won't ask me for a dollar.

I wish in my days there had been so much education. I would have been something else. I wouldn't be able to communicate to you if we had not fought for our education. In 1976 in [the year of the Sharpeville Massacre] we fought because we didn't want an Afrikaaner education. My uncle's son was there, he was one of them [that were shot by the police]. They were shot because they didn't want an Afrikaaner education, they wanted the right education.

Did you always want to be a singer?

I wanted to be a doctor and cure people but that didn't work so I cure people with my voice. I sing for people and I make them happy.

Why did it not work out for you to become a doctor?

It was too expensive because we had to pay for books, pay our school fees, and buy our school clothes. It was too expensive and our parents were getting 25 pounds [\$60]. The white students were getting their education and books free.

What's next for Thandi Klassen?

I will just keep on singing. I'll drop dead on that stage. I'm not going to give up now, now that I have suffered so much to be where I am. As long as people can put their hands together when I sing, surely I'm still going to be singing.

This face is apartheid [Thandi points to her face] but you never look down. You look up and smile.

Gender, food, and big business

New documentary examines women's participation in the food chain



The Hand that Feeds the World: Women's Roles in Global Security
World Food Day Association of Canada

BY MELANIE NEWTON

Women are responsible for 75 per cent of Africa's agricultural production. In Canada more than 450 thousand women work in the food processing services.

With statistics like these the new film *The Hand That Feeds the World: Women's Roles in Global Security* challenges the myth that men are still at the forefront of global agricultural production.

The 19-minute documentary was released on International World Food Day, October 16. Interviews with female farmers in Zimbabwe and Canada shows that whether in an industrial or an agricultural economy, the in-

put of women in the agricultural field goes largely unrecognized.

"Because women's roles in the food cycle have largely been overlooked, technologies have been introduced without taking into account the realities of women's lives," said one farmer.

In both Canada and Africa the arrival of colonialism arrested development of aboriginal peoples on both continents. Food, formerly grown to feed the community which produced it, is now grown for global sale.

As men became trapped in the wage-earning system, women were left to fill the gap in agriculture.

Now farmers around the world are caught in a cycle of produc-

tion which makes money for banks and agribusiness, but not for the farmers.

Although there is enough food being produced to feed the world's population, "those who don't have the money to buy don't have the right to eat", according to a Canadian farm activist.

In both Canada and Zimbabwe, grassroots organizations are springing up to help farmers to protect themselves against economic exploitation. The film points out that change is needed at the international level before the situation will improve.

"We have nothing against the market economy, but it is this kind of market economy that we are against, the market economy that puts cash before life," said one Zimbabwean farmer.

The Hand that feeds the World is available at McGill International. For more information call # 398-4197i.

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Unfortunately in the general evolutionary scheme of things this offer is relatively short term, i.e. it ends December 15th, 1993. He also said that he feels students should support him in his efforts to keep his wheels rolling.

*All other things being equal.

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- McGill Students for Renewal
- Black Students' Network
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- Lesbian/Bisexual/Gay of McGill
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An Interview With Gumbo

BY SHINGIRAYI SABETA

Dropping Soulful H2O On The Fibre is the poetic debut album from Gumbo. Comprised of 25 year old rapper/vocalist/mother, Deanna Dawn, 21 year old dancer/background vocalist/percussionist Gichii Gamba and Faluke Kele Fulani, the 17 year old lead rapper/lyricist/dancer/percussionist, Gumbo is the newest member of the Life Music family. They hail from Milwaukee, the same hometown as Arrested Development's Speech, their producer. I interviewed Gumbo on October 6, 1993, just before their debut Canadian Performance at Montreal's Club Le Savoy.

Daily: Can you explain the idea and concept behind the name "Gumbo"?

Um, Gumbo symbolizes many forms of life, just like the food has all types of flavours; life has, you know, different races of people, you know whatumsayin', (yeah) and the pot symbolizes the earth, the people symbolize the food 'gumbo', and the creator is like the mama and the papa in the kitchen, cooking the food.

Explain the title of the album "Dropping Soulful H2O On The Fibre".

Dropping Soulful H2O On The Fibre means that you are pouring your feelings out on paper, you know whatumsayin'? H2O is like tears, soulful because it's coming from the inside, just like the lyrics and the beats; and the lyrics and the beats, they drop down on the paper, which is, y'know, made up of fibre.

Your style and thoughts are a bit more philosophical and abstract compared to your average rap song like "Ain't Nuthin' But A 'G' Thing" or MC Lyte's "I Need A Ruffneck". Why have you avoided the popular themes and pursued a different angle?

Well, basically, what we are trying to do through the lyrics and with our music is to motivate people to become more conscious of what's goin' on in our surroundings so they can fight to get out of this oppression that we live under, and to strive to become, y'know, stronger persons. Umm, the lyrics have messages in them, but we wanted to make them bugged out and different so anybody can get into it, y'know? I'm tryin' to give messages from what I know, but at the time, I'm not forcin' it, I'm not tryin' to force it on anyone, so, y'know, I just keep it creative.

On the same tip, what are your thoughts on the current craze for the ruffneck style?

Well, basically, if I was a so-called gangsta hard-core rapper or what-not ..A lot of it, I guess, it's becomin' a fad and its not hard-core, its pop, you know whatumsayin'? What we do, what Arrested Development does, or KRS One, or the Native Tongues - that's real hard-core. It's hard-core because it's hard to make it and to do it, because it's creative stuff, you know whatumsayin'? Because people are so used to hearin' all this so-called gangsta hard-core rap nowadays, it's like, there's not really a balance, and so now the so-called hard-core gangsta rap has taken over the creative conscious music (in terms of the hip hop music industry).

Speech of Arrested Development is the producer of the album. To what extent has Gumbo been influenced by him and Arrested?

I mean, when I first met Speech, uh, I was a conscious rapper, you know what I mean? And that's why he chose to work with Gumbo, seeing as we were on the same lines lyrically speaking. It wasn't identical, it wasn't the exact same style, you know, cuz they were from the South, and we are from the city. But what he did basically, he did all the drumbeats; all of the tracks basically he produced. Gumbo did all the lyrics; we did all the lyrics by ourselves, and the percussion, and things like the choreography, the stage concept, things like that, y'know?

Listening to your album, I noticed that there is a lot of African influences in your music: drums, jazz riffs, references to slavery in "The Boot"; "The Jungle", where you describe a modern-day jungle run by "Mr. Charley". To what extent do you think rappers are responsible for educating young brothers and sisters about African history, and our present condition as Africans on this planet?

Well, I feel that if you don't know certain things you can't

educate others, you know whatumsayin'? I say this: whatever you are talking about, say, murders and drive-by shootings, government oppression etc., you should not do it in such a way that you leave people in a rut, That means that you shouldn't keep talkin' about the problems that's goin' on if you are not gonna say what people should do about the problem. You should take some responsibility and advocate some course of

action that the person listening to your music can take.

That's true, because personally, I hear a lot of rappers sayin', well, I'm just rappin' about what I see, this is my reality. But they don't take it a step further and say "this is what we should try to do". It seems a cop-out to me.

Yeah, and see, a lot of them come up with all these excuses so maybe the general public

won't look at them in a negative way, but maybe it's like, yo, they know that this kind of stuff is gonna make a lot of dollars today. It's easy to accept things and just tell it like it is, and as long as the beat is phat, they fool around with the grooves, and they know they got a sure hit, you know whatumsayin'!

I also noticed that there is a spiritual vein that runs through a lot of your lyrics. Are you religious?

Nuh...uh, not really. (Laughs) No, well, I believe there is a Creator, I know there is a Creator, someone greater than all of us, you know what I mean? And so right now, I'm just, well, I'm not into any form of organized religion. You could say that (like Speech says) I'm still fishin' for religion!

Shingirayi Sabeta is a Montreal hip hop artist who, in spite of all the obstacles, is still trying to make it beyond boulevard status in the rap world.

Nima and Modern Persian Poetry

BY ALI HAGHIGHI (PEJMUN)

In the realm of poetry, creativity, emotion, and aesthetics can be manifested through the verbal expression of artistic ideas. For such ideas, the preoccupation with forms and rules of expression is like a corroding leprosy, for once the poet starts to seek rhyme and order, craft will dominate the art.

Intense realization of this unavoidable truth and deep desire for freedom resulted in the modern movement of Persian poetry in the early twentieth century.

These new poems were no longer slaves of traditional rhymes and diction. They express the frank meaning of life in a simple manner, while reflecting artistic integrity and beauty. Retrogressive, morbid traditions were no

longer handcuffing the free spirits of expression.

"The marrow of my poetry is my pain and suffering. Form and diction, rhyme and meter have always been tools that I have to change in order to express my own and other people's suffering...." said Nima Yushij, an Iranian poet in 1946.

Nima Yushij (1895-1959) is a pivotal figure in the dawn of modern Persian poetry. He cou-

rageously fought the aged traditions and challenged the ways of the old school of poetry, opening the doors to new horizons of writing.

Nima grew up in the village of Yush in Mazandaran (a Caspian province). This sublime, green land greatly influenced his poetry. Original, refreshing melody along with powerful symbolism are characteristics of his poetry.

He had an extraordinary vision for reality of life, the reality that is portrayed as a long and painful struggle.

Nima died in 1959, leaving behind a new poetic tradition that can only be compared in magnitude to the tradition of Islamic Persia, rising from the ashes of the Arab conquest, reasserting her national identity by demonstrating cultural and literary autonomy.

Cock-a-doodle-doo! crows the cock
from the secret depths of silence of the village,
from the dip in the road that like a dry vein
conveys blood to the body of corpses,
rising along the cold walls of dawn,
flows along the edges of the plain.
At this his song his plumage has taken life;
it brings to hearing the glad tidings of freedom,
it opens the way to dawn
in front of the caravan that goes amidst the devastation.
Softly it goes out, tenderly he sings,
flapping his wings, extending his feathers,
his voice harkens to the bell of the caravan,
his heart is engrossed in his own fine chant.
Cock-a-doodle-doo! On this dark road
who has stopped? who has wearied?

by Nima Yushij
(translated by V. B. Klyashtorina)

NEWS BRIEFS

It's not a giant vagina

ST. JOHNS (CUP)— Shrouded in controversy since its debut in 1985, the Red Trench has finally found its place at Memorial University.

Local artist Don Wright was commissioned by the Newfoundland government to create the \$12,000 sculpture. In December, 1985, it took its place with other local artwork in a newly-constructed building.

However, the piece was met with substantial criticism when it looked to many not like a trench in the sand but like a representation of the female anatomy. It was described as "pornographic" and "obscene", although members of the arts community defended it, attributing its notoriety to misinterpretation.

In early 1986, then Public Works minister Haig Young gave into public outcry and had the piece removed and put in storage.

Eight years later, the provincial government has donated the sculpture to Memorial University and it will soon take its place as a permanent display.

"It's not a giant vagina," said Patricia Gratten of the Memorial art gallery. Gratten hoped that the new venue will enable people to recognize the many dimensions of the sculpture.

She said, "It will be in the context of an educational institution which deals all the time with ideas that are varied, in some cases opposed, in some cases controversial."

The gallery is not certain when the sculpture will be ready for exhibition, as it is in need of some minor repair. However, they are hopeful that it will join a retrospective of Don Wright's work which will return from a national tour in February.

Iroquois will tell their own story

A painting on the wall of the Kahnawake Survival School Assembly Hall shows Mohawk kids playing lacrosse on the back of a giant turtle. The turtle is often depicted in Iroquois paintings as supporting the Tree of the Great Peace which symbolizes the Great Law of the Iroquois Confederacy. The kids—well they just symbolize kids.

In the painting, Kahnawake's 'traditional' past is comfortable, even inextricable from, its present.

A panel of historians who spoke last Friday at the Survival School seemed to have the same point in common. "The history of the Iroquois Confederacy is relevant to Kahnawake today", said Gerald Alfred, Kahnawake resident and associate professor of political science at Concordia University.

Alfred was one of five panelists who spoke to a crowd of 250 First Nations people and guests from Canada last week. The speakers addressed the history of the Iroquois Confederacy in the past and in this century.

The Confederacy was founded six hundred years ago by the five nations of the Oneida, the Cayuga, the Seneca, the Onondaga and the Mohawk. The Tuscarora Nation joined the Confederacy in the 18th century.

John Mohawk, Seneca from Cattaragus, New York spoke at the panel on the need for Native scholars to begin to take over the academic discourse on Iroquois history. "I have often found myself very offended reading my own history filtered through the grid of some other ideology," said Mohawk, who is an assistant professor of American Studies at the University of Buffalo.

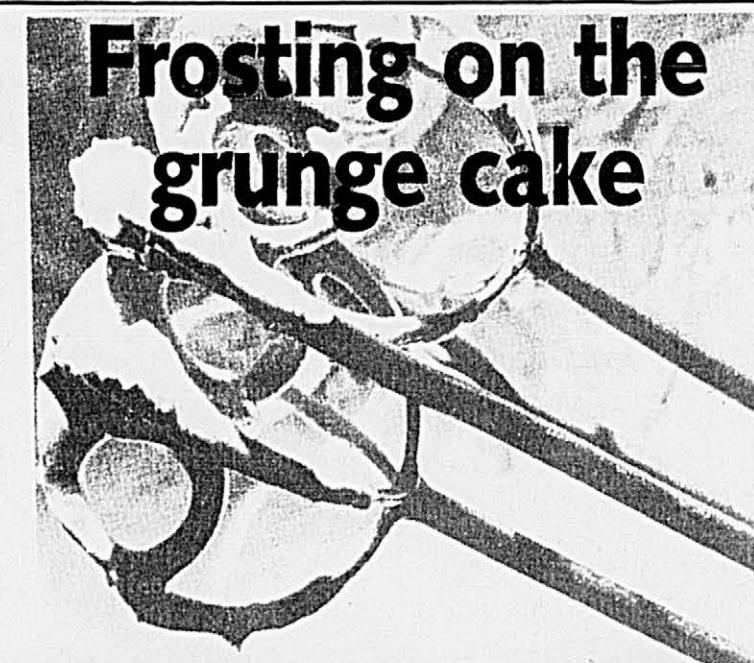
Francis Jennings, the tweedy grandfather of non-Native Iroquois historians, said the fault of much white historians' work is that it truncates Native history. "It didn't all start in 1492," he said. "That's just when Columbus came. But this is how the victors write it, and it hasn't been done otherwise."

Law professor Jane Dickson Gilmore and Gretchen Greene from the University of Missouri also spoke as members of the panel.

Polite academic discourse about past centuries turned quickly into a rapid-fire discussion about modern-day Kahnawake when the floor was opened to questions.

Billy Two Rivers of Kahnawake said that history is a matter of the present, as well as the past. "We can decide what to believe and what not to believe, but we must use these stories for our own purposes," he said.

"Kahnawake has been courted, and it is again being courted...it is a pivotal factor in the direction that this country [Canada] wants to go," Two Rivers said. "We must use our truth as a tool in the courtship we are going to receive with Canada and this new province that thinks it has some land to separate with."



MUSIC

The Posies
Frosting on the Beater
Geffen/MCA

BY ROB COSTAIN

It's ironic that this CD by The Posies should contain a track entitled, "Flavor of the Month." Just as people are beginning to run screaming when they hear the words, "Seattle" and "grunge," the northwestern city has produced a band which aims to be more than a flavor of the month. Where Stone Temple Pilots could easily be mistaken

for Pearl Jam, and Pearl Jam could in turn be accused of riding the coattails of Nirvana, The Posies blend a variety of influences into a tuneful 12-track outing. Dipping into a musical treasure chest, the quartet evoke recollections of bands as diverse as The Byrds, C.S.N.Y., and umlaut bands, Blue Öyster Cult and Hüsker Dü. The result is grunge with a melodic flow which both surprises and pleases.

Surrender Your Creativity!

MUSIC

MK featuring Alana
Surrender
Virgin Records

BY RUMBI KATEDZA

"A lot of the songs are very personal, and I think that's why this album is so important to both of us. It sounds real because it is real."

This is what Alana (pronounced A-lay-na) Simon has to say about her debut album, *Surrender*, with producer/writer/remixer MK (aka Marc Kinchen). You bet it is real. Really unoriginal.

The ten tracks featured on *Surrender* span from jazzy house to R&B and soul to underground and techno. The music on most of the tracks is catchy, but the rest I feel I have heard before, in every other techno album I have ever listened to.

MK grew up in Detroit where he met Alana in 1991. He later moved to New York where, in a very short time, he became "one of the most in demand remixer/producers." He has already worked with The Shamen, B-52's, Inner City, Bobby Brown, and the Pet Shop Boys, to name a few.

Alana, who was born in New Orleans, says that her early musical influences included Rogers

& Hammerstein, Stevie Wonder, and Jimi Hendrix, amongst others. On *Surrender* Alana brings together her wide ranging tastes to provide a real soul power. Her vocals complement the music well on dance tracks like "Always", "Love Changes" and "Only You".

On the rest of the tracks she does not do her voice justice. The monotone she uses on the techno tracks and ballads is rather annoying. Did I say Madonna was one of her musical influences?

All of the lyrics on the tracks are ...unoriginal. Most of them are about boy meets girl, boy disses girl, and girl endeavors to look good so that boy will love her again. Or girl meets boy, girl disses boy, then boy tries to seduce girl with material wealth in order to win back her affections.

If you are looking for an album with overused sounds, so that you can hit the dance floor and let loose, I would say *Surrender* is definitely for you. But otherwise, go to your local dance club where you are bound to hear something from this album sooner or later.

Whappening

McGill Christian Fellowship Large Group Worship Friday, October 15, 19h00. Diocesan College (Corner of Milton and University) For info call: Tien 284-7645

Jewish Family Services is offering volunteer training programs.

Six week training program, starting mid-October. To register call 342-0000

AIDS and the University. Esther Valiquette will present the second lecture in the Concordia HIV/AIDS Advisory Committee's six-part series. Presentation includes a screening of *Récit d'A*, and the recent NFB film *A Measure of your Passage*. Friday, October 22 at 19h00, room VA 114, 1395 René Lévesque Blvd. West. No Admission.

Manufacturing Consent—Noam Chomsky and the Media. At the Cinema de Paris, October 23 (13h30) and 28 (15h30).

Auditions for a Musical Revue.

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A round-table discussion on the trial of Valery Fabrikant. Featuring: Julius Grey, Steven Slimovitch, Ronald Sklar. Moderated by Dr. Eigel Pedersen. At the Temple Emanu-El-Beth Shalom, 4100 Sherbrooke St. West, Westmount Québec. Sunday, October 24th. Bagel Breakfast 9h30, Discussion 10h00, cost: \$3. Everyone welcome.

Meeting for those interested in editing the McGill Review of Interdisciplinary Arts. Today at 17h00, Arts Council Room (160, Arts Building).

World food day dinner, followed by film and discussion. 18h00, Newman Centre (3484 Peel)

Montréal Print Collectors' Society Print Fair, October 23 and 24. 11h00 to 18h00, Shangrila Hotel (3407 Peel). "Old master to contemporary prints." Admission \$2.

Lesbians, Bisexuals and Gays of McGill Present "Maskillage," a queer ball. Dykes, Fags and Bi's! Come one, come all, Friday October 22 at the Shatner ballroom (3rd floor of Union Bldg.). \$4 at door, \$3 with costume, doors open at 21h00.

Free information session regarding Law School applications and LSAT's, being offered by Renert Seminars (from the University of Calgary) and Andrew Work, vp external affairs, Students' Society of McGill University. 12h30 and 15h30 (1hr duration) on Friday October 22. Room 107/108, Union.

Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.75 per day (\$11.00 per week). McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.75 per day (\$15.00 per week). All others: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). *Extra charges may apply, and prices do not include applicable GST or PST.* For more information, please visit our office in person or call 398-6790 - **WE CANNOT**

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McGill Multi-Faith Dialogue Group Mondays beginning Nov. 1, noon to 1:30, Birks Building, Room 104. For information: McGill Chaplaincy 398-4104.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.



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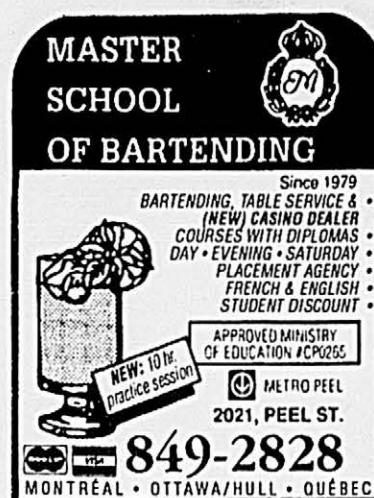
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Memorial Gathering

Paddy Webb-Hearsey, teacher, poet, novelist, humanist, died suddenly this summer while in Scotland.
There will be a memorial gathering on Thursday, October 28, 1993 at 8 p.m. in Room 129, Education Building, McGill University, 3700 McTavish. Friends, students and colleagues will share memories of Paddy and listen to her poetry. Everyone is invited to participate.

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